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to the singers. Indeed, as we see in the story of Caedmon, each was in turn singer and auditor. In this there must have been improvisation intermingled with lines that remained in the memory from previous occasions. It is not probable that any two minstrels would render the legend *ipsissimis verbis*, though all would agree in the essential facts and probably in minor details. Thus the epic was in constant flux, assuming multitudinous forms of which usually but one is preserved to us, though in the case of the *Niebelungenlied*, we happen to have three. It is only where an entirely different element, as the christian tradition in *Beowulf*, is introduced, that the analytical critic finds a profitable sphere for his labor. He must be guided, however, rather by literary than philological canons, and his judgments will be at best only subjective.

After all the criticism that has been piled up around this poem, we are in danger of not seeing the wood for the trees, of missing the grand beauty of the gnarled and ancient oak while we grub amongst its roots. It may have been some such considerations as these that led Dr. Hall to present the poem without critical apparatus or annotation, and to let it speak for itself. He has supplied the reader, however, with a good argument, a full bibliography of translations, and a very helpful glossary of proper names. A judicious preface explains his principles of translation. The book is a credit to American scholarship, but its interest is not confined to scholars, and its literary merit ought to give it an ever-widening circle of readers.

*Greek Poets in English Verse by Various Translators.* Edited with introduction and notes by William Hyde Appleton, Professor of Greek in Swarthmore College. Boston and New York, Houghton, Mifflin & Company. The Riverside Press, Cambridge. 1893.

The editor tells us in his preface that he has attempted to do for Greek poetry, through the medium of translation, what has been so often done for English poetry, that is, to give the reader within the compass of a single volume some

idea of its wealth, and at the same time to stimulate and guide him to further and more thorough reading.

The Introduction is devoted almost entirely to the story of the wrath of Achilles, the wanderings of Ulysses, the woes in the house of Thebes, and the tragedy in the house of Mycenæ. It is to be regretted that the editor has not treated more fully the great lines of poetical development, in the Epic, the Lyric, and the Drama. However, the Introduction, such as it is, will enable the reader to have a better understanding and appreciation of the selections which make up this volume. These selections are, on the whole, judiciously made, and a proper proportion for the Epic, Lyric and Drama is observed, but we cannot see that it was wise not to adopt the best translations only, such as would place the non-classical reader in closer communion with the spirit of the original. Instead of this, Mr. Appleton has inserted specimens of many translations, which, as a record of interesting experiments, may appeal to the student of Greek, but for these this volume is not primarily intended.

We regret that the plan of the work excludes prose versions, for it is through these, as the editor himself declares, that the non-classical reader must gain his nearest approach to Homer. Lang, Leaf and Myers for the *Iliad*, and Butcher and Lang and Professor Palmer for the *Odyssey*, are by this process excluded. In the selection from the *Iliad*, Pope is given preference, for, says Mr. Appleton, however inadequate from the point of view of the scholar, he is in style vigorous and brilliant, and has the important merit demanded in a translator—that of being reasonable. We agree with Matthew Arnold, however, that Pope lacks among other things the plainness of diction, which is so essential to Homer's style. Only two paragraphs are given from Chapman, who is so much imbued with conceits of the Elizabethan era, but his vigorous, pleasing, and sweet poetic charm will more than outweigh the obscurity of the sense that comes from his quaintness, indecision, or looseness of construction. Chapman may be hard reading, but there is no approach to Homer through Pope.

For the *Odyssey*, the editor has drawn largely from Worsley's beautiful version in Spenserian stanzas, but he is not justified in devoting so much space to Maginn, whose ballad style has little to commend it save that it is an interesting experiment.

In the passages from Aeschylus we should have been glad to see more of Morehead and less of Milman, nor can we account for the absence of Plumptre and Anna Swanwick.

Mr. Appleton's rendering of "*Oedipus at Colonus*," 1—116, does not increase the value of the volume, and may properly be classed under the head of "interesting experiments."

In the passages from Aristophanes, Freres inimitable translations enjoy almost a monopoly. Why has Calveley's translation of *Theocritus* been so completely ignored?

On the whole, we commend the volume, and feel that it is like to accomplish, in part at least, the purpose for which it was written.